AGO: (ā\jē\ō)

celebrating the power of art

ART GALLERY OF ONTARIO 2000–2001 ANNUAL REPORT

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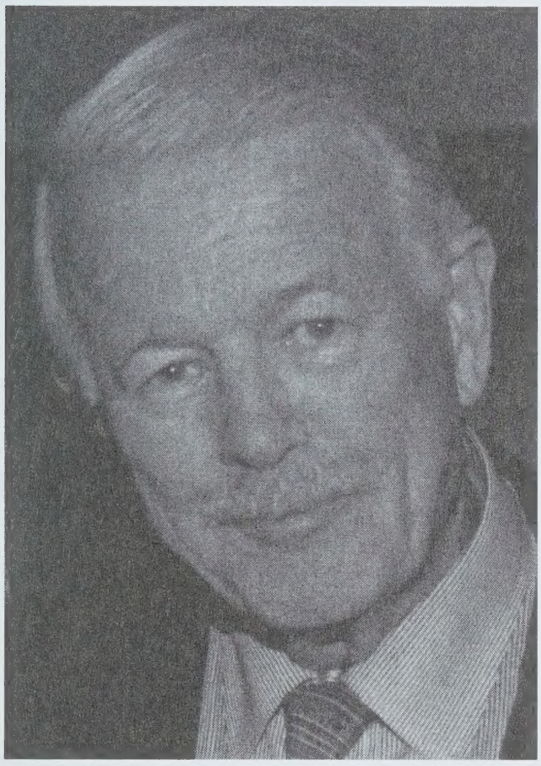
President's Report

Thanks to the passionate commitment of our community, we can, as we move into our 100th year, not only look back in time, but forward, to a future in which we are confident of our continuing success.

The Art Gallery of Ontario is recognized as one of the leading public art galleries in the world. It derives much of its strength from broadly based community support from individuals, corporations and foundations. Countless donors, ranging from large corporations to individuals, donate their time and resources to ensure the AGO maintains its rigorous standards of excellence. Nowhere is this more evident than in the AGO's dedicated group of volunteers. The year 2001 was declared the International Year of Volunteers, but, in truth, every year at the AGO could be thus described. In 2000/2001, the Volunteer Executive supported the exhibition *Raphael and His Circle: Drawings from Windsor Castle*, as well as continued its support for the International Lecture Series. The lectures are invaluable in helping to bring an international perspective to Canadian gallery-goers and to provide a broader context for our understanding of work by Canadian artists.

The AGO continues to enjoy a strong and supportive relationship with the corporate community. Corporations have generously sponsored many exhibitions and programs throughout the Gallery's long history. Among our many corporate partners this year were Yorkton Securities Inc., which sponsored *A Practical Dreamer: The Photographs of Man Ray*, J.P. Morgan, which supported *Rembrandt: Masterpieces in Etching from the Morgan Library, New York*, and Rogers Communications Inc., which supported *Greg Curnoe: Life & Stuff*.

Support of the Gallery by individuals has grown significantly over the past year. Active Curators' Circle and Membership programs provide the opportunity for donors to support the Gallery's educational programs, art acquisitions and installations. Other individuals have enriched our permanent collection with donations of works of art, while still others have made planned gifts and generous anonymous gifts. The past year also saw many individuals step forward to underwrite the costs of major exhibitions, such as Donald and Gretchen Ross, who supported *Matisse from The Baltimore*



Museum of Art. The exhibition and programs of *Charlotte Salomon: Life? or Theatre?* were sponsored by Ira Gluskin and Maxine Granovsky Gluskin, Al and Malka Green, and Sheldon Inwentash, Lynn Factor and Family. We extend our deep appreciation to all those whose commitment and contributions have enabled the AGO to flourish.

The AGO also prides itself in being part of a larger global community. The question of determining the histories of art possibly stolen during the Nazi regime has become a matter of some concern to many international museums. Two years ago, the AGO initiated a research program to investigate the ownership history of works in its collection. Thus far, we have posted approximately 20 works on the Art Loss Register, a Web site based in New York that tracks known looted art. We do not assume these works are problematic, but we do acknowledge we have yet to fully understand their full ownership history. By posting the information, we are declaring our willingness to pursue reasonable claims for restitution.

In this, as in so many other matters, the AGO continues to be guided by a skilled and diligent Board of Trustees that includes community leaders, key donors and active fundraisers. The province of Ontario has been a primary partner as we have developed over the past century from a small community organization to a world-renowned art museum. This sustained collaboration is instrumental to our success, and we look forward to building an even stronger cultural asset for the province in the future. Thanks to the passionate commitment of our community, we can, as we move into our 100th year, not only look back in time, but forward, to a future in which we are confident of our continuing success.

James D. Fleck, O.C.

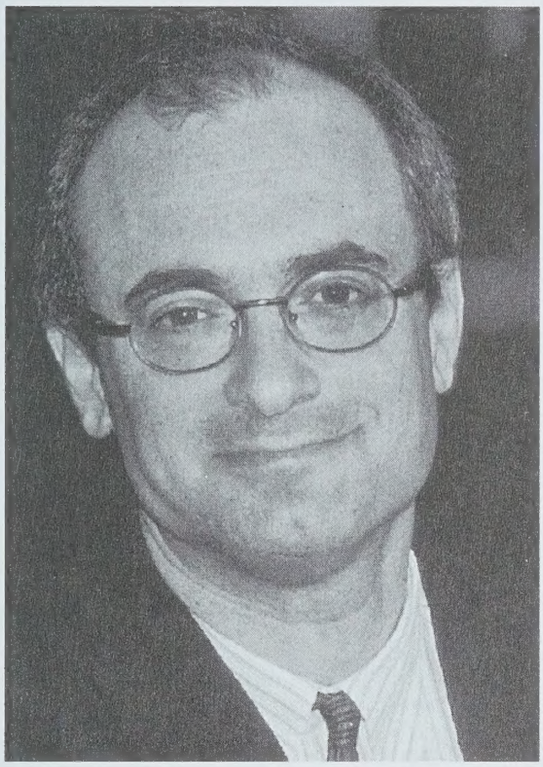
Director's Report

It has been a year in which we have succeeded in honouring our commitments to our community and broadening our horizons, both geographically and artistically.

International exhibitions at the Art Gallery of Ontario allow for an exhilarating exchange of ideas. As one of the largest and most respected art museums in North America, the AGO consolidated its already considerable reputation with a number of international partnerships in 2000/2001. Through these, the AGO was able to mount a roster of extraordinary exhibitions, including *Raphael and His Circle: Drawings from Windsor Castle*, *Rembrandt: Masterpieces in Etching from the Morgan Library, New York*, and *Matisse from The Baltimore Museum of Art*. Collaboration was not one-sided, however. In April 2001, the new Frist Center for the Visual Arts in Nashville, Tennessee, opened with *European Masterworks: Paintings from the Collection of the Art Gallery of Ontario*, an exhibition of 95 paintings from our collection.

Our most significant partnership is still a work in progress. *Treasures from the Hermitage Museum, Russia: Rubens and His Age*, which opened in May 2001, is the first of its kind mounted in Canada, and the AGO's most ambitious undertaking in years. Shown only in Toronto before its return to the State Hermitage Museum, the exhibition resulted from AGO curators and their colleagues working together in Russia, to select works for the exhibition. Next year, the Hermitage will host an exhibition of Canadian art, organized by the AGO as part of a continuing exchange that will eventually total four exhibitions.

Throughout 2000/2001, the AGO continued to present exhibitions and programs that fulfilled one of the Gallery's central mandates: to facilitate a personal connection with art. Visitors were encouraged, for example, to record their reactions to *Charlotte Salomon: Life? or Theatre?* in a special book that now resonates with the profound responses this exhibition generated in viewers. The gallery-going experience itself was explored by six writers in exile, living in Toronto, who each contributed a piece to a special AGO publication (courtesy of a unique AGO/PEN Canada



partnership) called *Making Meaning*. And the Gallery, together with the U.K.-based artist Sutapa Biswas and participating artists from the South Asian Visual Arts Collective (SAVAC), organized *Private Thoughts/Public Moments*, site-specific interventions in the Canadian historical galleries.

The AGO is committed to building the profiles of contemporary Canadian artists. As home to the largest public collection of work by the late Greg Curnoe, it was fitting that the Gallery mounted his first full-scale retrospective, *Greg Curnoe: Life & Stuff*. As part of our concurrent role in reaching out to the community, the Curnoe exhibition was incorporated into school-group programs, during which elementary students could study geometry and design in art, while older students examined issues such as Canadian identity and how artists challenge or comment on their society.

Finally, our renewed commitment to photography led not only to the appointment of Maia-Mari Sutnik as our first Associate Curator, Photography, but also to an active photography exhibition program throughout the year, including *A Practical Dreamer: The Photographs of Man Ray*, *Paris Itineraries: Photographs by Eugène Atget* and *The Bigger Picture: Contemporary Photography Reconsidered*. We are extremely pleased by the enthusiastic public response to these exhibitions, and we are actively building an increasingly ambitious exhibition and collection program in photography.

It has been a year in which we have succeeded in honouring our commitments to our community and broadening our horizons, both geographically and artistically. A successful year, indeed.

Matthew Teitelbaum

Anonymous gift, 2000
Circle of Hans Holbein, the Younger (English, 16th century)
Portrait of Henry VIII,
oil on oak panel,
64.0 x 51.8 cm

Acquisitions Highlights

The purchase and generous donation of works of art continue to expand and strengthen the AGO's holdings. This year, the Gallery received 1,370 works, including important Canadian, European and contemporary artworks, as well as significant additions to the AGO's prints and drawings collection and to our research library.

The AGO received a number of key donations of European art during the year, ranging in date from the 16th to 20th century. An anonymous donor gifted the AGO with the early 16th-century *Portrait of Henry VIII*, from the circle of Hans Holbein, the Younger, an extremely fine portrayal of one of England's most celebrated royals. This is the first large-scale early Renaissance English painting to enter a Canadian museum and is presently the subject of research by the AGO's curatorial staff. It will be presented in the newly reinstalled European galleries as part of the AGO's Centennial Year celebrations.

J.S. McLean, a former president of Canada Packers Ltd., was an important Toronto collector and patron of modern art. In 1990, Canada Packers gave his collection to the AGO, and this year, the McLean family kindly donated *Portrait of J.S. McLean* (1941) by Percy Wyndham Lewis, the iconoclastic British artist, who, established in Britain as both a painter and writer, spent time in Canada during World War II, when McLean commissioned him to paint this portrait. Given the presence here of the McLean collection, the portrait has found a fitting home at the AGO.

Gift of the McLean Family, 2000
Percy Wyndham Lewis (British, 1882–1957)
Portrait of J.S. McLean, 1941
oil on canvas,
106.5 x 77.0 cm

Gift of Virginia C.W. Hung and Geoffrey Rans, 2000
Terry Frost (British, 1915-)
Mars Red and Yellow, 1957
oil on masonite,
45.9 x 27.5 cm

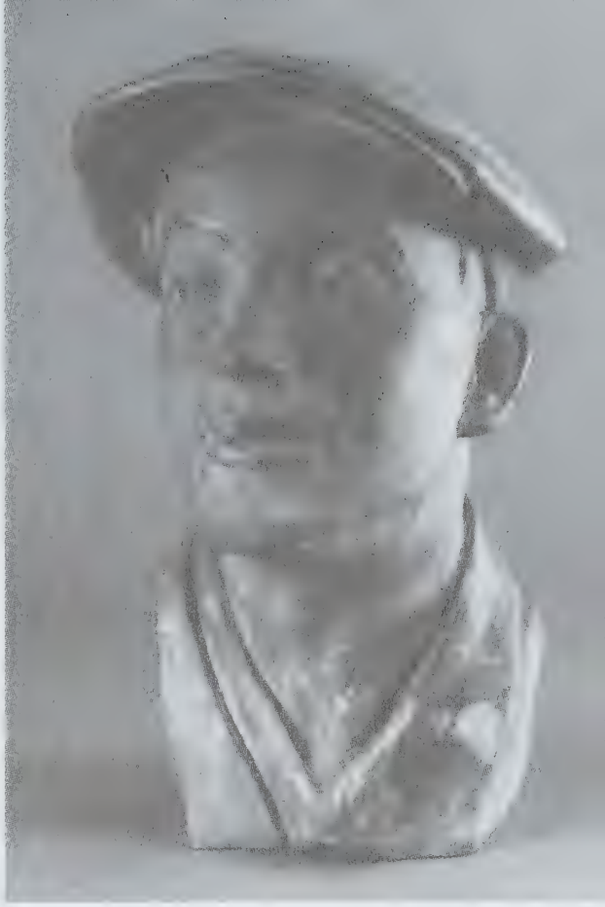
The late Geoffrey Rans also helped to build the AGO's collection in many important ways. This year, the AGO received *Mars Red and Yellow* (1957) by Terry Frost, as the gift of Rans and Virginia C.W. Hung. Frost, a British painter born in 1915, pursued a type of abstract painting in which painting and drawing merged into a single process. In this painting, it's clear that Frost applied paint directly from the tube, in effect drawing with colour. Rans acquired the painting from Frost the year it was painted.

The Canadian department acquired a number of works that reflect the scope and strength of artistic practice in this country. *Niagara Falls in Summer* (1870) by Adolphe Vogt, for example, is held to be one of the finest paintings by this German-born artist, who was based in Montreal from 1865 to 1870. The painting was exhibited with the Canadian Society of Artists in Montreal in 1870, and was reproduced in the *Canadian Illustrated News* shortly thereafter. Fred Hagan's work is rooted in Toronto, where he grew up. The diptych *Dundas Street Haunts, East and West* (1967–68), one of 36 paintings, prints and drawings given by Hagan to the AGO this year, was painted at a time of deep personal reflection for the artist, who had just turned 50. The diptych format divides the influences on his life and work between his childhood years in the working-class district around Dundas Street East and his years spent as a teacher at the Ontario College of Art (as it was then called) on McCaul Street at Dundas Street West. Hagan describes it as "an ode to Dundas Street, my family associations, the opportunities that life had for me..."

The artist also donated his papers to the AGO's E.P. Taylor Research Library and Archives. These papers include textual material, as well as an extensive number of working

drawings, photographs, wood blocks and posters. Perhaps most significant is the series of more than 300 preparatory works, which provide insight into Hagan's artistic development from the late 1930s to the present day.

It was with great pleasure that we received the donation of *Labourer* (c. 1940) by Sing Hoo (Hoo Sing Yuen) from his daughter, Catherine Yuen, along with *Child* (c. 1953) and *Man (Astonishment)* (c. 1939), our first works by the artist. Born in Guangzhou, China, Sing Hoo came to Toronto at the age of 12. A graduate of the Ontario College of Art, he became a member of the Ontario Society of Artists in 1938, an associate of the Royal Canadian Academy in 1948 (full Academician in 1966) and was a member of the



Gift of the daughter of Sing Hoo, Catherine Cecilia Yuen, 2000
Sing Hoo (Canadian, 1909–2000),
Labourer, c. 1940, hollow cast painted plaster sculpture,
38.0 x 28.0 cm
© 2001 Estate of the artist

Gift of Frederick Hagan, Newmarket, Ontario, 2000
Frederick Hagan (Canadian, 1918-)
Dundas Street Haunts, East and West, 1967–1968
polymer on cotton on masonite panel,
183.0 x 122.0 cm (each)

Gift of Alison and Alan Schwartz, 2000
Andreas Gursky (German, 1955-)
Leipzig, 1995,
chromogenic print,
185.7 x 246.0 cm

Sculptors' Society of Canada, showing there with Frances Loring, Emanuel Hahn, Florence Wyle and Elizabeth Wyn Wood. *Labourer* is an intimate exploration of character. Hoo's subject holds his head high, with a gaze that is thoughtful, intent and unwavering, secure in his identity.

The AGO's department of Contemporary Art was the recipient of several photographic works this year. Carol and David Appel donated *Untitled #222* (1990) by American artist Cindy Sherman, who has made a crucial contribution to the rise of photography and mass-media techniques within contemporary art. Her work was recently presented at the AGO in *Cindy Sherman: Retrospective*, and over the past two decades, she has become a leading figure internationally. *Untitled #222* is one of 35 Historical Portraits, an important group of work created between 1989 and 1990, in which the artist is featured in generic postures from western art history. Wearing the headdress and lace collar of a 17th-century middle-class Dutch woman, the subject of *Untitled #222* is stripped of the expected black frock to reveal monstrous prosthetic breasts. *Untitled #222* joins five other works by Sherman in the AGO's collection, providing viewers with the opportunity to explore the development of this major artist's work.

Gift of Carol and David Appel, 2000
Cindy Sherman
(American, 1954-)
Untitled #222, 1990,
chromogenic print,
152.1 x 111.5 cm

Until recently, the AGO had no works by Andreas Gursky, one of the most influential and innovative artists working in photography today. This year, Alison and Alan Schwartz donated Gursky's *Leipzig* (1995) to the Gallery. Gursky's panoramic images, which at first glance

appear calm and orderly, are, in fact, teeming with human activity and individuality. *Leipzig* is unusual in that there is an absence of people. However, the towering cranes and Tarmac roads indicate human presence and illustrate Gursky's continuing documentation of the way in which humans have irrevocably altered the face of the planet. Canadian artist Liz Magor's multidisciplinary practice also includes several major photographic projects. She is represented in the AGO collection by a number of important works from the 1970s and 1980s, which create a context for the latest addition, *Chee-to* (2000), a major sculpture purchased with the support of The Canada Council for the Arts Acquisition Assistance Program and the E. Wallace Fund. *Chee-to* is an excellent example of Magor's enduring interest in replication and her recent exploration of issues of self-sufficiency and the paradoxes of social dependence and isolation.

In the same year that the Gallery exhibited *Rembrandt: Masterpieces in Etching from the Morgan Library, New York* (April 20 to June 25, 2000), Dr. and Mrs. Martin Kosoy donated a Rembrandt etching to the AGO. *The Lion Hunt (with one Lion)* (c. 1629) is among the most dramatic of Rembrandt's early prints. As visitors to the Rembrandt show will have learned, the artist's talent as a printmaker was legendary, and fine, early impressions of his etchings are becoming increasingly hard to find. The AGO owns 79 prints by Rembrandt, and *The Lion Hunt* will be an important addition to this collection.

Gift of Dr. and Mrs. Martin Kosoy, 2000
Rembrandt (Dutch, 1606-1669)
The Lion Hunt (with one Lion), c. 1629, etching on laid paper, 15.4 x 11.6 cm (trimmed inside platemark)

Gift of Frank and Marianne Seger, 2000
Sandro Botticelli (Italian, early 16th century)
Saint John Bringing the Bridegroom to Life, c. 1500, pen and brown ink on laid paper, 23.3 x 29.0 cm

According to scholars, the drawing *Saint John Bringing the Bridegroom to Life* (c. 1500), the gift of Frank and Marianne Seger, is a copy after an unknown image by Sandro Botticelli. There are many sheets attributed to Botticelli's followers and emulators, and this one, in which the artist conveys the emotion and drama of the scene through animated gestures and facial expressions, will be one of the earliest Italian drawings in the AGO's collection.

Over the last few years, the AGO has also received a number of fine Italian drawings from the collection of Sidney Bregman, including a rare double-sided sheet, *Sketch of a figure and hands (recto)*, *Sketch of an angel supporting the Crucifix (verso)* (c. 1725). One of only a few drawings that have been firmly attributed to Antonio Balestra, this work illustrates the connections between several generations of Italian draughtsmen, from Maratti to Tiepolo and beyond.

An anonymous gift of 973 prints by Josef Sudek is unquestionably the most important group of photographs to enter the AGO collection. Born in Czechoslovakia, Sudek is one of the great artists of the 20th century. His work ranks alongside that of Eugène Atget, Alfred Stieglitz, Edward Steichen, Paul Strand and Edward Weston. All the major aspects of Sudek's oeuvre are represented in this collection, from his early, atmospheric pictures of the 1920s and the later Surrealist-inspired images, to the sweeping panoramas of Prague and its countryside, to his highly personal, poetic cycles of scenes taken in and from the window of his Prague studio.

The AGO also acquired a group of highly desirable prints by one of America's most important photographers, John Gutmann, who bequeathed 33 gelatin silver prints, dating from 1933 to 1987. In addition, Gutmann's former

student, Mark Luca of Rohnert Parl, California, donated *View Camera on W. 47th St. New York City* (1979). Gutmann had a long and distinguished career as a photographer, as well as being an accomplished painter and documentary filmmaker. Born in Germany in 1905, he moved to the United States in 1933. America's populist and materialist culture fascinated him, and his photographs explored aspects of the bizarre, the marvellous and the exotic. His work was the subject of an exhibition organized by the AGO in 1985 that also included part of a series featuring Robert Frank, Bill Brandt and Harry Callahan.

Another significant addition is the work of Donald Vincent, who holds a clear place in the history of Canadian photography. His wife, Bernice Vincent, gave the AGO 104 of the artist's vintage prints, dating from the late 1950s to the 1970s. Vincent, who was born in London, Ont., established himself as an important chronicler of his native city's life and culture. His images are not only candid observations of social interactions, but also capture the urban scene of London with grace, insight and wit. Vincent was a close friend of some of London's best-known artists, and this selection is both valuable in its own right and as a source of additional insight into the art and life of major London artists represented in the AGO's collection: Greg Curnoe, Paterson Ewen and Jack Chambers.

Anonymous gift, 2000
Josef Sudek
(Czechoslovakian, 1896–1976)
Palm in Prague Castle Gardens, n.d., pigment print,
15.9 x 11.8 cm

Bequest of John Gutmann, 2000
John Gutmann
(American, 1905–1998)
Turning to Look, 1935,
gelatin silver print,
25.6 x 27.1 cm (image)

Important rare books and archives that were acquired by the E.P. Taylor Research Library and Archives included the following: Frederick Hagan's (Canadian, born 1918) archival records documenting a long life spent in art and teaching; a scarce 1876 example with colour engravings of George Catlin's *Illustrations of the Manners... of the North American Indians*, and a fine copy of Notman's *Photographic Selection, Second Series*, 1865, both the gift of William Tennison; and, purchased through the Morey and Jennifer Chaplick Fund, artist books, such as Sorel Cohen's *The docent's love story*, 1999, and multiples, among them David Shrigley's humorous *Swan*, 2000, and Lawerence Weiner's *Caught between ships passing in the night*, 1999.

For a complete list of acquisitions in 2000/2001, please visit the AGO's Web site at www.ago.net/annual_report.

Anonymous gift, 2000
Josef Sudek
(Czechoslovakian,
1896–1976)
Bread and Egg, n.d.,
pigment print,
11.3 x 15.7 cm

Program and Exhibition Highlights

The Art Gallery of Ontario has always had a clear mission: to bring people and art together. This year, visitors were delighted and challenged by an extraordinary selection of Canadian and international work that encompassed the Renaissance to the present day. The artists' media included traditional oil on canvas, cameraless photographs and animated films, and the artists themselves ranged from world-famous to relatively unfamiliar names. The end result? Our understanding of the visual arts was enriched and expanded — which is also what the AGO is all about.

The AGO's own collection is an important one, and nowhere was this more apparent than at the opening of *Greg Curnoe: Life & Stuff* (March 9 to July 15, 2001). The exhibition featured 150 works mostly donated to the AGO by the artist's wife, Sheila Curnoe, including assemblages, collages, ink drawings, watercolours, oil paintings and painted constructions. Curnoe, a central figure in the burgeoning of cultural activity in London, Ontario, in the early 1960s, went on to represent Canada at the São Paolo and Venice biennales, and remained a force in contemporary Canadian art until his untimely death in a cycling accident in 1992. This retrospective was sponsored by Rogers Communications Inc., and was accompanied by a fully illustrated, 208-page book published by the AGO and Douglas & McIntyre, in association with The Fraser Elliott Foundation. The AGO also hosted the "We Are Not Greg Curnoe Symposium," a daylong event centred on the work and life of Curnoe, as well as a talk by Judith Rodger, chief curator emeritus of the London Regional Art & Historical Museums.

In keeping with the AGO's increasing commitment to exhibiting photographic work, *A Practical Dreamer: The Photographs of Man Ray* (July 13 to October 8, 2000) displayed 100 of Man Ray's finest prints from the collection of the J. Paul Getty Museum, Los Angeles, effectively providing a survey of the artist's often provocative career. Man Ray was something of an iconoclast as a photographer. Using distortion techniques, solarization and cameraless images he called "Rayographs," he produced images that broke down the barriers of conventional photography and that are, in many ways, the essence of the Modernist movement during the 1920s and '30s. The exhibition, sponsored by Yorkton Securities Inc., proved his work is as fresh and interesting today as it was when it was first shown.

Indeed, the same could be said of the great artist Raphael, whose stature as a giant of Renaissance art remains undiminished. *Raphael and His Circle: Drawings from Windsor Castle* (August 5 to October 15, 2000) amply demonstrated his virtuosity, permitting visitors an intimate look at the singular quality of his work. The drawings were loaned by Her Majesty Queen Elizabeth II, from the Royal Library, Windsor, which houses one of the greatest collections of Renaissance drawings in the world. It was supported by the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program and by the Volunteers of the AGO.

Like *Raphael and His Circle*, the exhibition *Rembrandt: Masterpieces in Etching from the Morgan Library, New York* (April 20 to June 25, 2000), organized by the Morgan Library and sponsored by J.P. Morgan, also offered a glimpse into the more personal and experimental work of a great artist. Rembrandt's reputation is founded principally on his portraits, as well as his religious and historical scenes. However, this exhibition of more than 80 virtuoso etchings revealed an artist who found the freedom in printmaking to tackle a wider range of subjects than his paintings often allowed — from self-portraits to landscapes, nudes and animals, and even the occasional still life.

There is no doubt that Henri Matisse also belongs in the pantheon of the world's great visual artists. Astonishingly, until the AGO mounted *Matisse from The Baltimore Museum of Art* (October 14, 2000 to January 28, 2001), no solo show of Matisse's work had been held in Toronto since 1955. Perhaps not so astonishing was the fact that this was the best-attended single exhibition at the AGO all year. Dr. Claribel Cone and her younger sister, Etta, beginning in 1906 and ending with the advent of World War II, collected the 78 outstanding works in a range of media. Organized and circulated by The Baltimore Museum of Art, the exhibition was sponsored by Gretchen and Donald Ross, with support from the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program and with additional support from the City of Toronto Economic Development Sector Initiatives Program.

William Kentridge: Weighing... and Wanting (August 5 to October 29, 2000), though far removed from Matisse in time and place, nonetheless fit equally well into the AGO's mandate to give gallery-goers access to the best visual arts the world has to offer. This was Kentridge's first solo exhibition in a Canadian institution. Originated by the Museum of Contemporary Art, San Diego, it was made possible by a contribution from Michael and Brenda Sandler, as well as a grant from the U.S. National Endowment for the Arts. While Kentridge's drawings and animated films are only now becoming known outside his native South Africa, he occupies a significant place among today's leading contemporary artists. Although his work is not a direct depiction of apartheid or its dismantling, the subjects of his work are almost inevitably informed by the complex social and cultural context of his homeland.

It could be argued, of course, that all artists are influenced by the time and place in which they live. *Charlotte Salomon: Life? or Theatre?* (April 14 to July 9, 2000), organized by the Royal Academy of Arts, London, England, gave visitors the opportunity to view the extraordinary visual record of one

young woman's life in Berlin during World War II. Salomon died in the Auschwitz concentration camp in 1943 at the age of 26, but between 1940 and 1942, she made some 780 gouaches, just over half of which were on display at the AGO. Despite the horrific events going on around her, Salomon's pictures concentrate on the drama of relationships and what it means to be human. Ira Gluskin and Maxine Granovsky Gluskin generously sponsored the exhibition. Al and Malka Green sponsored the education program for the exhibition, while Sheldon Inwentash, Lynn Factor and Family sponsored the audio guide. The AGO organized both a lecture, entitled "Art in Extremis: Creativity and the Holocaust" and given by the exhibition's co-curator, Monica Bohm-Duchen, and a study day, during which visitors could explore the cultural life of German-Jewish Berlin between WWI and WWII.

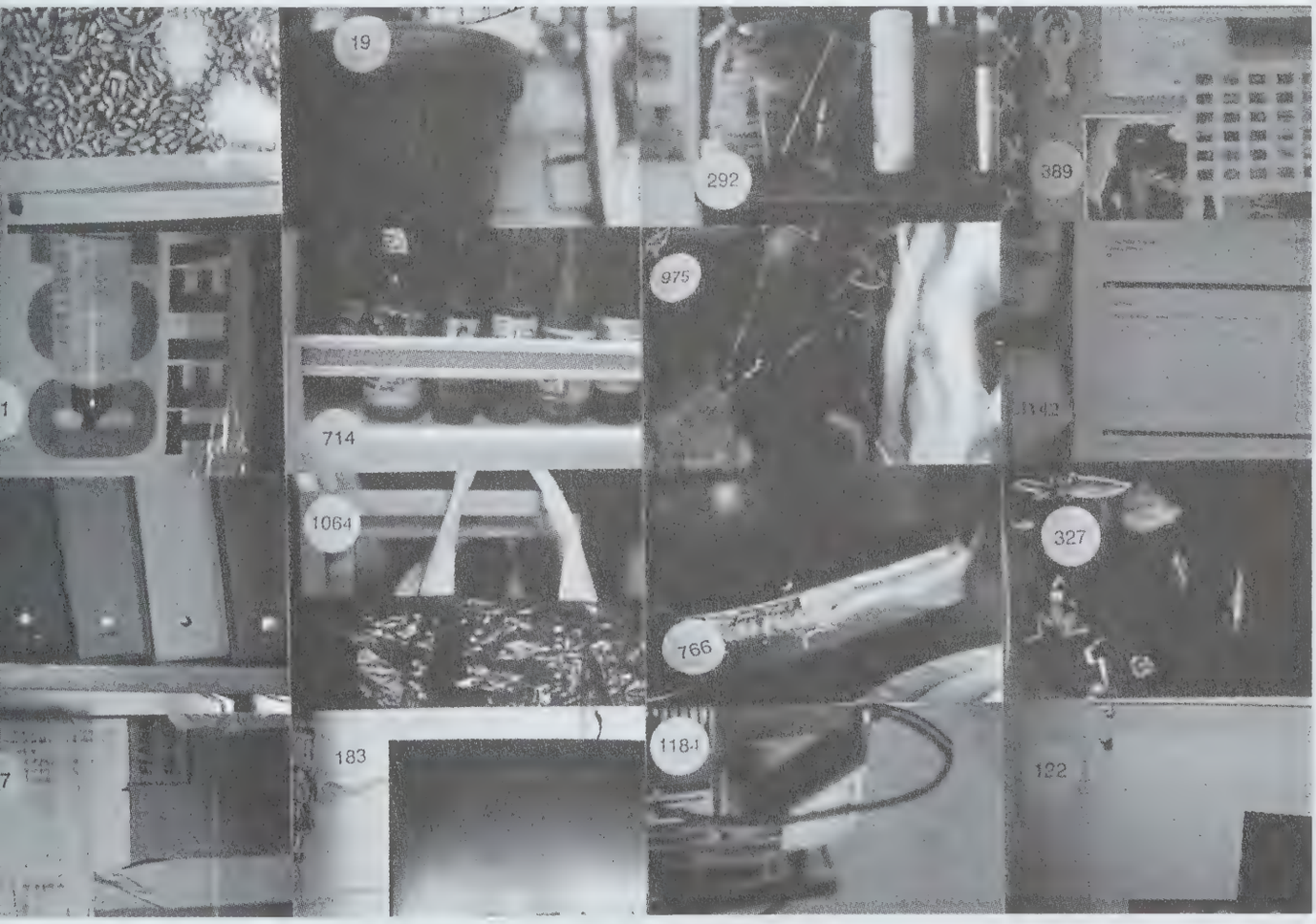
For the most part, Eugène Atget eschewed relationships in his work, devoting himself instead to a complex and personal recording of his environment. *Paris Itineraries: Photographs by Eugène Atget* (February 28 to May 27, 2001), organized by the Musée Carnavalet in Paris, contained 180 photographs, part of the large collection Atget amassed over the course of 30 years, as he documented the life and architecture of Paris's ancient *quartiers*. It is a remarkable legacy to the history of photography. *Paris Itineraries: Photographs by Eugène Atget* was sponsored by Château des Charmes Wines.

The AGO is also committed to leaving a legacy of contemporary art to the community it serves. Its ongoing series, *Present Tense*, was inaugurated in 1996 expressly to showcase the work of today's artists, both young and established. This year, exhibitions by Geoffrey Farmer, Su-en Wong, Instant Coffee, Karma Clarke-Davis and Gwen MacGregor were included. The series was generously supported by The Contemporary Circle.

In addition, the AGO participated in *Making Meaning*, a unique collaboration with PEN Canada that underscored the Gallery's interest in bringing together different facets of the arts. The two-year project resulted in a remarkable body of work by six PEN writers in exile, who are resident in Toronto, each of whom contributed a piece that explored the Gallery experience. The final publication, *Making Meaning*, was launched at the AGO on May 31, 2000, with readings from the new works.

Gwen MacGregor
(Canadian, 1960-),
Whatever 1999,
1999, 1200 colour
photographs and video.
© 2001 the artist.

***Present Tense* was inaugurated in 1996 expressly to showcase the work of today's artists, both young and established.**



AGO staff and volunteers are committed to ensuring the overall excellence of the Gallery.

People Highlights

The Art Gallery of Ontario, like any large organization, is very much the product of the people who work there. Both AGO staff and volunteers are central to ensuring high-quality exhibitions and the overall excellence of the institution. In 2000/2001, their efforts were as exceptional as ever, as the following highlights amply demonstrate.

Maia-Mari Sutnik has been contributing her wealth of experience and expertise in the visual arts to the AGO since 1967. Over the years, she has curated many exhibitions and has been instrumental in developing the AGO's extensive collection of photographs. Former head of collections and manager of the Gallery's Photographic Resources department, Sutnik was appointed Associate Curator, Photography, in June 2000. The creation of this new position signals, as Director Matthew Teitelbaum put it, the AGO's "engagement with arguably the 20th century's most indelible medium."

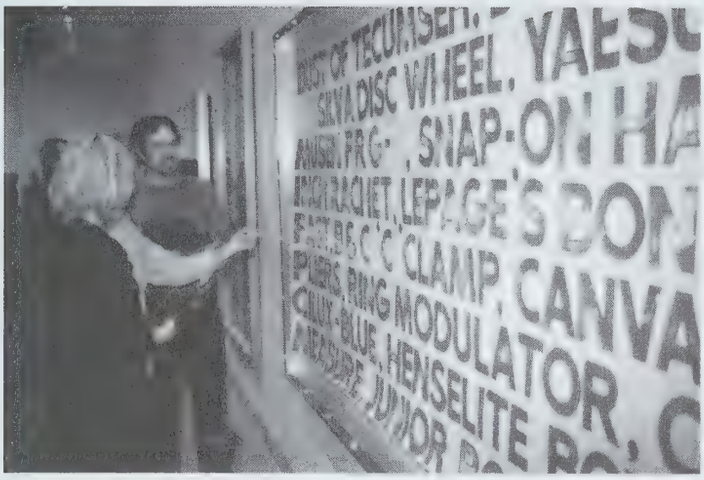
The AGO has also benefited from the contribution of our volunteers. More than 800 people, ranging in age from 14 to 85, freely give us their time, energy and talents. This year, their involvement in the life of the Gallery ranged from financially supporting both *Raphael and His Circle: Drawings from Windsor Castle* and the International Lecture Series, to providing exceptional visitor service and educational support throughout the Gallery, to moving and reorganizing the resources of the AGO's Photographic Resources department and the Lismer Library.

Our staff and volunteers are a dedicated group of professionals who have received recognition both from their Gallery peers and from outside institutions.

This hard work and commitment has not gone unacknowledged. In June 2000, Flora Agnew, an AGO volunteer for more than 30 years, was one of 21 recipients of the Toronto Volunteers of the Year Awards. She has not only been on the front lines, but has also served as a valued member of the executive, including a term as president of the Volunteer Committee from 1981–82.

Also in June 2000, the late Carol Sprachman posthumously received the first ever Volunteer Award from the Ontario Association of Art Galleries. She was a strong supporter of the AGO for more than 40 years and took on many volunteer roles, including board member and president of the Volunteer Committee. Other AGO volunteers — Betty Myers, Margorie Thompson, Kae Fogden and Anne Stein — received Ontario Volunteer Service Awards, given by the Ministry of Tourism, Culture and Recreation, Government of Ontario.

A number of AGO staff members have also been recognized for their talents over the past year. On June 16, 2000, the Ontario College of Art and Design, Toronto, named the AGO's chief curator, Dennis Reid, an honorary fellow for making a valuable contribution to the ideals of the college in art, design and education. Reid was also given an Honorary Doctor of Fine Arts from the University of Lethbridge, Alberta, on February 10, 2001, for his scholarship in art history and his significant contribution to Canada's cultural heritage.



Evelina Petrauskas, a member of the AGO's Design Studio, won an award from *Applied Arts* magazine in January 2001 for her work on the *Charlotte Salomon* exhibition, while the AGO's Visitor Services received an honourable mention in the WHERE Toronto Tourism Awards. They were named in the Arts & Attractions category for providing excellent service to Toronto's visitors. And the November 2000 issue of *WHERE Toronto* highlighted Agora's Executive Chef, Anne Yarymowich, while Richard Willett, Manager, Food and Beverage, was inducted as a member of the exclusive International Food and Beverage Forum.

Each year, as part of professional development, the AGO welcomes co-op students and interns to work with and learn from Gallery staff. Students and interns are placed in many departments, including Education, Marketing and Communications, Human Resources, Design, Curatorial and Conservation. The AGO is pleased to provide young professionals with the chance to gain valuable hands-on experience and knowledge of the various positions required to operate an art museum.

The Art Gallery of Ontario would like to take this opportunity to remember four staff members who passed away during the year. Neal Campbell, sales associate in the Gallery Shop, started at the AGO in 1991. Ron Gaschen, a Protection Services officer, began working at the Gallery in 1988. Christine Jukic, phone sales representative in Visitor Services, started at the AGO in 1991. And Judith Mastai began her career here at the Gallery as head of education in 1997. Their dedication and enthusiasm are missed by all.

For a list of AGO staff members as of March 31, 2001, and a list of the AGO Volunteer Executive in 2000/2001, please visit the AGO's Web site at www.ago.net/annual_report.

Our partners support and share in the AGO's vision to "bring people and art together."

Partnership Highlights

The AGO has forged a number of creative partnerships throughout its history. These partnerships are crucial in allowing the Gallery to offer a broad selection of programs to the public. Whether they come from the private or the public sector, are initiated by individuals or corporations, or involve foundations, government, educational or community organizations, all of our partners have one thing in common: a heartfelt wish to see the AGO continue its vital contribution to the artistic life and cultural energy of the community.

Greg Curnoe: Life & Stuff is just one exhibition that has benefited from the involvement of corporate and foundation partners during the year. With the generous assistance of Rogers Communications Inc. and The Fraser Elliott Foundation, the AGO was able to mount a comprehensive and lively retrospective of Curnoe's work. Rogers Communications Inc., a committed supporter of the arts, made a significant financial contribution to the exhibition. In addition, The Fraser Elliott Foundation's support of the accompanying book-length study allowed the AGO to produce a fully illustrated publication that is both scholarly and attractive, and that will commemorate Curnoe's life and work for years to come.

The AGO's ability to fully realize its potential has also greatly benefited from the ongoing generosity of outstanding institutions such as The Catherine & Maxwell Meighen Foundation. This foundation's support of the Gallery spans more than three decades and continues to build the legacy of the late Col. Maxwell Meighen and his wife, Catherine Jane McWhinnie. This year, the foundation supported the exhibition *Quiet Harmony: The Art of Mary Hiester Reid*, which gave visitors the welcome opportunity to rediscover this talented 19th-century Toronto artist.

Our partners are global organizations, national corporations, small businesses, foundations and individuals. With their active involvement, the AGO continues to thrive.

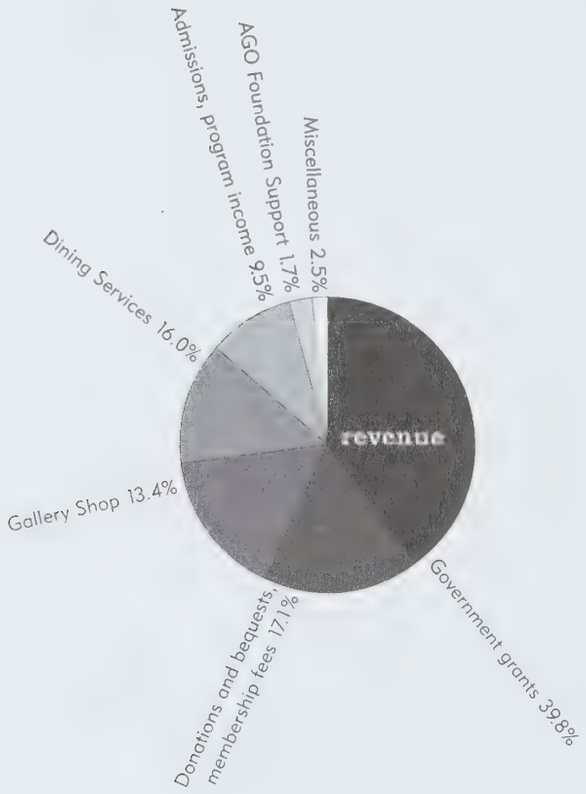
Partnerships involve both individuals and organizations. Over the last year, Joan Lozinski, an AGO friend, donor and chair extraordinaire of the Curators' Circle (CC), recruited several new volunteers for the Curators' Circle Executive. She and her group work tirelessly to find new members and to make both new and renewing members feel welcome at all CC events. The funds raised through the Curators' Circle are applied to the AGO's annual operating fund and are used primarily to underwrite the significant costs of providing educational programs, exhibitions, selected art acquisitions and installations.

The AGO extends sincere thanks to all its partners. Due in no small part to their financial support, their vision and, above all, their active involvement in our cultural community, the AGO continued to thrive and grow in 2000/2001.

2000/2001

Statement of Operations

Year ended March 31, 2001
(reported in thousands of dollars)



Revenue		
Government grants	$ 11,972	39.8%
Admissions, program income	2,839	9.5%
Donations and bequests, membership fees	5,128	17.1 %
Gallery Shop	4,029	13.4%
Dining Services	4,820	16.0%
Art Gallery of Ontario Foundation Support	506	1.7 %
Miscellaneous	765	2.5%
Total Revenue	**$ 30,059**	**100%**

Expenses		
Administration	$ 3,003	10.2%
Physical plant and security	5,169	17.5 %
Programming	11,099	37.6 %
Membership and fundraising	2,171	7.3%
Gallery Shop	3,488	11.8 %
Dining Services	4,139	14.0%
Purchases of works of art	459	1.6%
Total Expenses	**$ 29,528**	**100%**

Net Surplus	**$ 531**	

Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 2000/2001. Financial statements for the 2000/2001 fiscal year (April 1, 2000 to March 31, 2001) audited by Ernst & Young are available upon request from the Art Gallery of Ontario (Director's Office: 416-979-6613).

2. In the 2000/2001 fiscal year, the AGO received gifts of works of art with an approximate value of $21,782,000. This is not reflected in the financial data above, but is identified in the AGO's 2000/2001 audited financial statements.

2000/2001

Balance Sheet

As at March 31, 2001
(reported in thousands of dollars)

Assets

Current assets and deferred expenses	$ 3,404
Net capital assets	59,687
Total Assets	**$ 63,091**

Liabilities

Current liabilities & current debt	$ 9,342
Long-term debt	6,621
Deferred capital contributions	51,765
Total Liabilities	**$ 67,728**
Net Deficit	**$ (4,637)**
Total Liabilities and Net Deficit	**$ 63,091**

Works of art are included at the nominal value of $1 in net capital assets. Deferred capital contributions represent the unamortized amount of donations and grants received for the purchase of capital assets.

2000/2001

Statistics

Attendance: 560,000

AGO members: 48,000

AGO corporate members: 122

Permanent collection
2000/2001 acquisitions: 1,370
Size of collection: 26,557

Facility
Total area: 44,871 square metres
Exhibition space: 9,378 square metres

Annual Campaign 2000/2001

The AGO acknowledges with gratitude the generosity of the many individuals, corporations and foundations whose contributions assist with the Gallery in providing a wide range of quality programs and services to the public. Each year, the AGO raises vital financial support through membership fees, exhibition and program sponsorship, donations for art purchases, special projects and general contributions. The following list recognizes the support of our corporate, foundation and individual donors.

EXHIBITIONS, PROGRAMS and SPECIAL PROJECTS

Rembrandt: Masterpieces in Etching from the Morgan Library, New York
J.P. Morgan

Charlotte Salomon: Life? or Theatre?
Ira Gluskin and Maxine Granovsky Gluskin
Education programs sponsored by Al and Malka Green
Audio Guide sponsored by Sheldon Inwentash, Lynn Factor and Family

A Practical Dreamer: The Photographs of Man Ray
Yorkton Securities Inc.

Raphael and His Circle: Drawings from Windsor Castle
Volunteers of the Art Gallery of Ontario

Matisse from The Baltimore Museum of Art
Gretchen & Donald Ross

Quiet Harmony: The Art of Mary Hiester Reid
The Catherine & Maxwell Meighen Foundation

The Bigger Picture: Contemporary Photography Reconsidered
PACART

Greg Curnoe: Life & Stuff
Rogers Communications Inc.
The publication was produced in association with The Fraser Elliott Foundation

Paris Itineraries: Photographs by Eugène Atget
Château des Charmes Wines

Present Tense
The Contemporary Circle

Art on the World Stage
The Marvin Gelber Foundation

Concepts across the Curriculum
Imperial Oil Charitable Foundation

Curatorial Assistant, Collections Management Position
Vivian & David Campbell

Family Sundays
Tippet Foundation

International Lecture Series
Volunteers of the Art Gallery of Ontario

March Break at the AGO
Tetra Pak Canada Inc.

Study Days – *The Bigger Picture* and *The State Hermitage Museum: Collecting and Patronage*
The Catherine & Maxwell Meighen Foundation

Teens Behind the Scenes
S.M. Blair Family Foundation
Ideas Canada Foundation
Sheldon Inwentash, Lynn Factor and Family
Toronto Community Foundation
The Youth Tour Guide Program – CIBC

Queen's University and the Art Gallery of Ontario Doctoral Directed Studies Program
Sandra Simpson

Private Corporate Evenings
Astra Zeneca, LP
Ontario Concrete Pipe Association
Scotia Capital Inc.

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Chair-man Mills Inc.
Christie's Auctioneers, Canada
Mark J. Mooney & Associates Limited
Sotheby's (Canada) Inc.
Visual FX
WHERE Toronto

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Ideas Canada Foundation
The Catherine & Maxwell Meighen Foundation
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The David Meltzer Charitable Trust Fund
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TAXABLE BENEFITS: $314

Michael Mahoney, *Operations Director*
SALARY PAID: $104,386
TAXABLE BENEFITS: $297

Dennis Reid, *Chief Curator*
SALARY PAID: $127,047
TAXABLE BENEFITS: $379

Shawn St. Michael, *Development Director*
SALARY PAID: $133,763
TAXABLE BENEFITS: $397

Sharon Salson, *Marketing and Communications Director*
SALARY PAID: $101,000
TAXABLE BENEFITS: $330

Rocco Saverino, *Controller and INMS Director*
SALARY PAID: $104,985
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Matthew Teitelbaum, *Director*
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